



PROJECT MUSE®

---

Relationships between Prosodic and Musical Meters in the  
Beste Form of Classical Turkish Music

Tolga Bektaş

Asian Music, Volume 36, Number 1, Winter/Spring 2005, pp. 1-26 (Article)

Published by University of Texas Press

DOI: <https://doi.org/10.1353/amu.2005.0003>



➔ *For additional information about this article*

<https://muse.jhu.edu/article/181608>

# Relationships between Prosodic and Musical Meters in the *Beste* Form of Classical Turkish Music<sup>1</sup>

*Tolga Bektaş*

**Abstract:** Classical Turkish music is essentially vocal in nature, and a large portion of its lyrics is taken from Ottoman *dîvân* literature. The primary prosodic meter used in *dîvân* is *arûz*, whereas the musical meter utilized in classical Turkish music is *usûl*. This study investigates the relationships between the large rhythmic patterns (*usûl*) and the prosodic meters (*arûz*) utilized in the *beste* form of classical Turkish music. In an analysis of 466 *beste*, a relationship was found between each *usûl* and *arûz* meter, but an even stronger concordance was discovered between each *usûl* and a class of *arûz* patterns called *bahir*. Thus, this research establishes that, rather than thinking in terms of an *arûz*–*usûl* relationship, it is more appropriate to emphasize a *bahir*–*usûl* relationship within the *beste* form. The results of this study confirm the existence of this relationship, which was hypothesized by Tanrıkorur to exist in the *beste* form (1990:6).

## Introduction

Even though it has been a matter of scholarly interest over the course of several centuries, the concordance between the musical meter of classical Turkish music (the rhythmic pattern called *usûl*) and the prosodic meter of *dîvân* literature (called *arûz*) has not been thoroughly investigated. In the sixteenth-century texts *Mizânu'l-Awzân*, by Ali Shîr Nevâî (1441–1501), and *Risâle-i Arûz*, by Bâbur Shâh (1483–1530), the two scholars note that certain forms of musical compositions were already at that time associated with specific patterns of *arûz*.<sup>2</sup> At the beginning of the twentieth century, several papers attempted to document a relationship between the different patterns of *arûz* and *usûl*.<sup>3</sup> Although H. Sadeddin Arel (1880–1955), one of the leading modern scholars of Turkish music, denies any relationship between *arûz* and *usûl*, an investigation by Cinuçen Tanrıkorur (1990, 1996) of approximately six hundred vocal compositions in *ağırsemâî*, *yürüksemâî*, and *şarkı* forms “contradicts Arel’s assertion, finding overwhelming evidence that composers tend to set a specific prosodic meter to a structurally related musical meter” (1990:1). Tanrıkorur’s (1990:6) study, which only considered minor rhythmic cycles (small *usûl* or *küçük usûl*, e.g., *devrihindî*, *müsemmen*), concluded with a speculation that “if

a study were to be done on the vocal compositions in the *beste* form of classical Turkish music, it would most probably prove that the major rhythmic cycles used in the composition of this form would also be related to the prosodic meters of their texts.” Recently, Tanrıkörür’s student Başak İlhan (2003) conducted a detailed study to investigate the minor rhythmic cycles of 4,037 compositions and obtained results similar to those of Tanrıkörür.

Building on Tanrıkörür’s proposition, the aim of the present study is to investigate the possible relationship between the *usûl* and the *arûz* patterns of the lyrics used in the *beste* form within classical Turkish music. For this purpose, the prosodic meters of the lyrics and musical rhythmic patterns of 466 *beste* composed by various authors were examined.

### The Arûz Meter

Andrews (1976:14) states that “one of the essential elements of poetical speech is rhythm, and one of the requisites of traditional Islamic poetry is that the rhythm be regularly repeated.” In the Islamic world, *arûz*, a word originating from Arabic, is the name given to the poetic prosodic meter. The science of *arûz* (*ilm’ül-arûz*) is a system of the analysis and classification of Arabic prosody originally developed by the eighth-century philologist al-Halil ibn Ahmad. The Persians and Ottoman Turks also adopted the *arûz*, later modifying it to suit the needs of their languages. The first example of the usage of Turkish *arûz* is seen in the text called *Kutadgu Bilig* (The Knowledge of Happiness) by Yusuf Hass Hâjib, which dates to the eleventh century.

*Arûz* is based on the alternation of short and long syllables (which will henceforth be denoted by “•” and “–,” respectively). More specifically, the basic building blocks of *arûz* are word patterns called *taf’ila*. These patterns are formed by the variations of the root word *fa’ala*.<sup>4</sup> In Turkish *arûz*, there are various *taf’ila* with a number of syllables ranging from 1 to 5 (e.g., *fâ* [–], *feûl* [• –], *feilün* [• – –], *fâilâtün* [– • – –], *müstef’ilâtün* [– – • – –]). An *arûz* pattern is the prosodic unit used in a verse line and is formed by a combination of various *taf’ila*. Consider, for example, the pattern *fâilâtün fâilâtün fâilâtün fâilün* (– • – – / – • – – / – • – – / – • –), which is composed of four *taf’ilas*, namely three *fâilâtün* (– • – –) and one *fâilün* (– • –). The following example, taken from Andrews (1976:15), demonstrates how the two lines of a poem written by Necâtî (?–1509) fit into this pattern:

Mey ve sî her	/ şî ve nin lut	/ fiy le bus tâ	/ nın da dır
Fit ne sî â	/ hîr za mâ nın	/ çeş mi fet tâ	/ nın da dır
– • – –	/ – • – –	/ – • – –	/ – • –

(Andrews’ translation of these two lines is as follows:

*The fruit of every blandishment is, with its benevolence, in thy garden.  
The seductions of the end of time are in thy beguiling eye.)*

A class of *arûz* patterns composed of similar *taf'ila* is called a *bahir*. Sixteen *bahir* have been identified in Arabic *arûz*, which include a total of sixty-seven *arûz* patterns (Banarlı 1998:155). Some *bahir* used in Turkish *arûz*, along with the most common patterns belonging to each *bahir*, are given in Table 1 (Develioğlu 1999:66).

### The *Usûl* in Classical Turkish Music

An *usûl* can be defined as a rhythmical cycle with a specific measure consisting of a sequence of beats of varying durations and pitches. According to their pitches, each beat can either be specified to be heavy (represented with a *düm*), or moderate or light (represented by different mnemonic terms such as *tek*, *te ke*, *tek kâ*, according to the pitch level). In this study, I will use *d* to denote the heavy beats and *t* to denote the ones in the moderate and light categories.

The major *usûl* (with simplified abbreviations) encountered during this analysis are given in Table 2. All the *usûl* are taken from Ungay (1981), with the exception of *lenkfahte*, which was suggested by Tanrıkorur (1999). The time signature for each *usûl* is also given under the name of that *usûl*. Each *usûl* is represented as a single line of a sequence of beats of varying durations and pitch, where the pitch of each beat is indicated with the letter *d* or *t* written underneath. This specific feature of pitch variations in the *usûl* distinguishes it from simple rhythmical cycles. In fact, there exist different *usûl* with exactly the same number of time-units in a measure, varying only with respect to the duration and pitches of the beats of which they are composed (see, for example, the 28-time-unit *usûl devr-i Kebîr*, *remel*, and *frengî fer* in Table 2). In the system devised by Arel and his colleagues, the *usûl* are classified as either being minor (those with 15 time-units or less) or major (those with 16 time-units or more). Minor *usûl* are most often used to compose small musical forms such as *yürüksemâî*, *ağırsemâî* and *şarkı*, whereas major *usûl* are generally employed in larger forms such as *kâr* or *beste*. These definitions of usage, however, are not strictly adhered to and there can always be some exceptions (e.g., the 10-time-unit minor *usûl lenkfahte* was also used in composing the large *beste* form).

### The *Beste* Form in Classical Turkish Music

*Beste*, a Persian word meaning “tied,” is the name given to a type of composition that is part of the Turkish classical music’s *fasıl* format. A *fasıl* is a suite that starts with an instrumental form called *peşrev*, followed by the four vocal forms

Table 1. Some common *bahirs* and patterns used in Turkish *arûz*

## Hezec

*Mefâilün Mefâilün Mefâilün Mefâilün* (4MFÂÎ)

( · - - - / · - - - - / · - - - - / · - - - - )

*Mef'ûlû Mefâilün Mef'ûlû Mefâilün* (MEF'LN)

( - - · / · - - - - / - - · / · - - - - )

*Mef'ûlû Mefâilû Mefâilû Feûlün* (MEF)

( - - · / · - - - - / · - - - - / · - - - )

## Recez

*Müstef'ilün Müstef'ilün Müstef'ilün Müstef'ilün* (4MF'LN)

( - - - - / - - - - - / - - - - - / - - - - - )

## Remel

*Fâilâtün Fâilâtün Fâilâtün Fâilün* (FÂ3)

( - - - - / - - - - - / - - - - - / - - - )

*Fâilâtün Fâilâtün Fâilün* (FÂ2)

( - - - - / - - - - - / - - - )

*Fe(Fâ)ilâtün Feilâtün Feilâtün Feilün* (Fa'lün) (FE3)

( · - - - / · - - - - / · - - - - / · - - )

*Feilâtün (Fâilâtün) Feilâtün Feilün* (Fa'lün) (FE2)

( · - - - / · - - - - / · - - - - / · - - )

## Münserih

*Müstef'ilün Feûlün Müstef'ilün Feûlün* (MSTEF'LN)

( - - - - / · - - - / - - - - - / · - - - )

## Muzârî'

*Mef'ûlû Fâilâtü Mefâilû Fâilün* (MEF'LÂT)

( - - · / - - - - - / · - - - - / - - - )

## Müctes

*Mefâilün Feilâtün Mefâilün Feilün* (Fa'lün) (MFÂ(FE)I)

( · - - - / · - - - - / · - - - - / · - - )

## Hafîf

*Fâilâtün (Feilâtün) Mefâilün Feilün* (Fa'lün) (FÂ'MEF)

( - - - - / · - - - - / · - - )

## Kâmil

*Mütefâilün Feûlün Mütefâilün Feûlün* (MTEF)

( · - - - - / · - - - / · - - - - / · - - - )

Table 2. Description of major *usûls* encountered in the analysis

d: heavy ( <i>düm</i> ), t: moderate or light ( <i>tek</i> , <i>te ke</i> , <i>tek kâ</i> )	
Lenkfahte (LF) (10/4)	 d t t t t t t
Nim Devir (ND) (18/4)	 d d t d t t t t t
Fer (FR) (16/4)	 d t t d t d t d d t t t
Fahte (F) (20/4)	 d d d t t t d t t t t t t
Çenber (C) (24/4)	 d t t d d d t t t d t t t t t t
Evsat (EV) (26/4)	 t t t t d t d d t t k d d
Devr-i Kebîr (DK) (28/4)	 d d t d t t t d t t t d d t t t t t t
Remel (R) (28/4)	 d t t d t t t t d t t d t t t d t t d t d d t t t t t t
Frengî Fer (FF) (28/4)	 d d d d d t d d t t t t t t
Hafîf (H) (32/4)	 d t t d t t d t t d t t d t t d d t t t d t t t d t t t t t t
Muhammes (M) (32/4)	 d t t d t d d t t t d t t t d t t t t t t
Berefşân (B) (32/4)	 d t d t d d t d d t t t t t t
Sakîl (S) (48/4)	 d t t d t t t t d t t d t t t t d d t d t t d t t d d t t t d  t t t d t t t t t t
Hâvî (HV) (64/4)	 d t t d t d t t t t d t t t t d t d d t t t t d t t d d t t d  t t t t d t t d t t d t d d t t t
Darb-ı Fetih (DF) (88/4)	 d t t d t t t t d t t d t d t t d t t t t d t t t t d t t  d t t t d d d t t t t d t t d d t t t d t t t t t t t d  t t d t t d t d d t t t t t t

called *kâr*, *beste*, *ağırsemâî*, and *yürüksemâî*<sup>5</sup> and ending with the instrumental form called *sazsemâî*. Together with the *semâ'î*, the *beste* is one of the dominant forms of the *fasıl*, its lyrics taken from the “*gazel* and *murabba* poetry”<sup>6</sup> of the Ottoman Turkish language” (Feldman 1996:182), and it is most often measured using major rhythmic cycles. The general structure of the *beste* form can be schematized as follows,

$$A_1 + T_1, A_2 + T_1, B + T_2, A_3 + T_1$$

where  $A_1$ ,  $A_2$ , and  $A_3$  represent the first, second, and fourth lines of the lyrics, respectively. These three lines always have the same melodic structure in the *beste* form and they are referred to as the *zemin*.  $B$  represents the third line of the lyrics and is composed with a different melodic structure than that of the *zemin*. In this section, called *miyân*, modulations (known as *geçki*) to different *makam* are usually made.  $T_1$  and  $T_2$  represent *terennüm*. A *terennüm* is a group of words (or in some instances lines of text), with or without a meaning, introduced by the composer to accompany the lyrics being composed. A *beste* may include short *terennüm*, such as *âh* (alas!), *ey* (oh!), *yâr* (darling), *cânım* (my soul), *ömrüm* (my life), as well as longer poem-like *terennüm*, with both types written by the composer.<sup>7</sup>

### Arûz–Usûl Relationships

Tanrıkorur argues that “the syllabic structure of the Turkish language created by the alternation of long and short syllables is reflected harmoniously in the musical compositions in a similar manner by the long and short beats of the *usûls*” (Tanrıkorur 1990:4). This statement establishes a basis by which we might understand the *arûz–usûl* relationship in various compositional forms of classical Turkish music. In turn, recognition of this relationship helps to assure that lyrics are composed with attention to the correct prosody, that is, each short or long syllable in the lyrics has an assigned beat proportional to its length. To give the reader an idea of how this is accomplished, I provide the following example, which demonstrates the concordance between the two verses of Necâtî previously presented and two of the minor rhythmic cycles used in Turkish music, namely the seven-beat *devrihindî* (♩♩♩♩♩) and the eight-beat *müsemmen* (♩♩♩♩♩♩), in Tables 3a and 3b, respectively. The reader should notice in these two tables that a single *usûl* corresponds to a single *taf’ila* and that each verse requires the same number of *usûl* as the number of *taf’ila* that make up the pattern. However, this may not always be the case. A detailed treatment of concordance issues relating to minor rhythmic cycles can be found in Tanrıkorur (1990, 1996). Although the same relationships do not

Table 3A. The seven beat *devrihindi*

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
mey	ve	sī	her	şī	ve	nin	lut	fiy	le	bus	tā	nın	da	dir	:	:
fit	ne	sī	ā	hır	za	mā	nın	çeş	mi	fet	tā	nın	da	dir	:	:
-	.	-	-	-	.	-	-	-	.	-	-	-	.	-		

Table 3B. The eight beat *müsemmen*

♩	♩	♩	♩.	♩	♩	♩	♩.	♩	♩	♩	♩.	♩	♩	♩	♩.	♩.
mey	ve	sī	her	şī	ve	nin	lut	fiy	le	bus	tā	nın	da	dir	:	:
fit	ne	sī	ā	hır	za	mā	nın	çeş	mi	fet	tā	nın	da	dir	:	:
-	.	-	-	-	.	-	-	-	.	-	-	-	.	-		

completely hold in the case of major rhythmic cycles, there exist parallel relationships. The following section investigates how these relationships manifest themselves in *beste*.

### Analysis and Results Concerning *Arûz–Usûl* Relationships

For this study, 466 *beste* from the Turkish classical music repertoire whose melodies have survived<sup>8</sup> from the late seventeenth century to the present provide the data for analysis. Although there exist other forms, such as *kâr* and *ilâhi* (hymn), which can also be measured using major rhythmic cycles, only the *beste* form has been considered here, as major rhythmic cycles typically characterize themselves more structurally in the *beste* form than in these other forms. Two main sources for compositions to be studied are those gathered by Kip (1989) and an electronic database, TME 2.0, which includes over 15,000 pieces from the classical Turkish music repertoire. To undertake this analysis, the *arûz* patterns of all the lyrics of the 466 compositions were determined and sorted according to their corresponding *usûl*.

In this study, I treat the *beste* repertoire between the late seventeenth century and the twenty-first century as unchanging in its rhythmic structure. It has been suggested by Wright (1988) that these centuries might have witnessed a process of change in classical Turkish music in terms of its rhythmic cycles. His study investigates a group of *peşrev* belonging to the seventeenth century, in which he concludes a “process of gradual amplification, necessarily accompanied by a reduction in speed of performance” seems to have occurred from the early seventeenth century up to the mid-nineteenth century. Nevertheless, he indicates that “other sections of the repertoire may have been affected by



similar processes, but its complex history precludes general conclusions at this stage” (Wright 1988:1). Thus, the kind of possible transformation (if any) that the vocal compositions, and specifically the *beste* form, may have undergone remains an unresolved area needing further investigation. The repertoire considered in our study does not include early *beste* examples that significantly differ from the ones composed in later centuries. In fact, for example, one of the earliest *beste* examples considered in this study, composed by İtrî (1638?–1712) in the *makam pencgâh* and *usûl çenber*, even after a period of more than 150 years, does not seem to significantly differ, in relation to the *usûl* structure, from the *beste* in the *makam hicazkâr* and *usûl çenber* composed by Zekâî Dede (1825–1897). Consequently, one might conclude that the *beste* structure that existed during and after the eighteenth century had already been fixed in form by the late seventeenth or early eighteenth centuries.

In the next section, the results of the analysis are presented in two parts, in which the first presents the type of *arûz* patterns preferred for a specific *usûl* and the second presents *usûl* that are frequently chosen for a specific *arûz* pattern.

#### *Arûz patterns preferred for each usûl*

The first part of the results presented in Table 4 presents the frequencies of specific *arûz* patterns preferred for each *usûl*. In the table, the first column presents all the *usûl* encountered during the analysis, while the second presents the frequency of the appearance of each *usûl* in the entire repertoire under investigation. These values also give an idea of the approximate frequency of appearance of the major rhythmic cycles used in classical Turkish music. From these results it can be determined that the *usûl* most often preferred for the *beste* form are *hafif*, *çenber*, *devr-i kebîr*, and *muhammes*. This table also presents the preferred *arûz* patterns for each *usûl*. The percentage of each *arûz* pattern that is preferred for each specific *usûl* is indicated after the abbreviation of the pattern itself. The patterns are presented in decreasing order of percentages.

These results suggest that each of the following *usûl* have a significant correspondence (greater than 50%) with a particular *arûz* pattern: *lenkfahte*, *çenber*, *evsat*, *frengîfer*, *devr-i kebîr*, *remel*, *sakîl*, *muhammes*, *fer*, *hâvî*, and *darb-ı fetih*. On the other hand, there are other *usûl* for which there exist no significant correspondence patterns, namely *hafif*, *fahte*, and *bereşan*. One interesting observation from these results is that the *usûl nim devir* strictly employs a single *arûz* pattern in all of the *beste* studied, namely that of 4MFÂÎ.

These findings, however, suggest an even stronger relationship between *usûl* and the *bahîr*, a more general class of *arûz* patterns. Table 4 shows that the

Table 4. *Usúl-Arûz* Relationships

		Percentages (%)							
		I		II		III		IV	
Usûl	%	Pattern	%	Pattern	%	Pattern	%	Pattern	%
H	23.81	FÂ3	36.03	MEF	26.77	FE3	18.92	MEF'LÂT	10.81
C	21.24	FÂ3	69.69	FE3	13.13	4MFÂĬ	11.11		
DK	13.52	FÂ3	66.67	FE3	9.52	MEF	9.52	4MFÂĬ	6.35
M	12.45	FÂ3	62.07	FE3	13.79	MEF'LÂT	6.90	MEF	5.17
LF	8.15	MSTEF'LN	50.00	FÂ3	10.53	4MFÂĬ	10.53	MEF'LN	10.53
R	6.87	MEF	74.24	MEF'LÂT	17.43				
B	2.79	FÂ3	23.07	MEF	15.38	MEF'LÂT	15.38	MTEF	15.38
F	2.15	FÂ3	40.00	FE3	30.00				
FF	1.93	MEF	55.56	MEF'LÂT	22.23				
DF	1.93	MEF	55.56	MEF'LÂT	22.22	FÂ3	22.22		
EV	1.50	FÂ3	71.43						
HV	1.29	FÂ3	66.67	MFÂ(FE)Ĭ	33.33				
ND	1.07	4MFÂĬ	100.00						
FR	0.43	FÂ'MEF	50.00	MEF	50.00				
S	0.86	MEF'LÂT	75.00	FÂ3	25.00				

Table 5. *Bahir-usûl* relationships

Usûl	Bahir	%
Fahte	Remel	70.00
Nim Devir	Hezec	100.00
Çenber	Remel	82.82
Evsat	Remel	71.43
Devr-i Kebîr	Remel	76.19
Remel	Hezec	74.24
Muhammes	Remel	75.86
Sakîl	Muzârî'	75.00
Hâvî	Remel	66.67

*usûl* *çenber* employs the *arûz* patterns *fâilâtün fâilâtün fâilâtün fâilün* and *feilâtün feilâtün feilâtün feilün* with frequencies of 69.69% and 13.13%, respectively. Now, if one recalls that both of these patterns are in the *remel bahir*, one might then conclude that approximately 83% of the lyrics in the *remel bahir* are composed using *çenber*, which is a much stronger relationship than was the *arûz-usûl* one just described. This conclusion leads to the results given in Table 5, which illustrates specific *bahir-usûl* relationships. As Table 5 demonstrates, there indeed exists a correspondence between *bahir* and *usûl*, one that is clearly stronger than is the *arûz-usûl* correspondence. In terms of the lyrics used in *beste*, Table 5 also suggests that *remel* and *hezec* are the preferred *bahir*.

#### Usûl preferred for each *arûz* pattern

The second part of the results presents the frequencies of *usûl* used with each *arûz* pattern in regard to the whole repertoire under investigation. In this section, in addition to the results, I provide actual examples from the repertoire demonstrating these specific relationships. The results of the *usûl-arûz* correspondences are presented in Table 6. In this table, the first column presents the *bahir* of the *arûz* patterns given in the second column. The third column presents the percentage of frequency of the *arûz* pattern encountered in the repertoire under consideration. According to this table, FÂ3 is the most preferred pattern (approximately 45% of the time), followed by MEF (approximately 17% of the time) and FE3 (approximately 11% of the time) for the lyrics of the *beste* repertoire.

The fourth through the ninth columns of the table present, in decreasing order of frequency, specific *usûl* preferred for each pattern. For example, observe that the preferred *usûl* for the pattern FÂ3 is *çenber* (C; seen about 33%

of the time), which is followed by the *usûl devr-i kebîr* (DK), *hafîf* (H), and *muhammes* (M). In the table, “Other” refers to the group of *usûl* that have no significant relationship with the corresponding *arûz* pattern.

The following examples of actual lyrics and *usûl* taken from the *beste* repertoire under investigation supplement the results given in Table 6. The examples are subdivided with respect to the *arûz* pattern: for each pattern, several examples appear for each of the *usûl* used. The examples include the name and shorthand for the corresponding *usûl*, the first line of the lyrics composed, and the name of the composer.<sup>9</sup>

*The pattern FÂ3:* The lyrics written in the pattern FÂ3 constitute 45.06% of the entire repertoire examined. These are most often composed with the *usûls* given below, with the associated percentages:

a. Çenber (C)(32.86%)

*Çeşm-i meygûnun ki bezm-i meyde cânân döndürür*

Zaharya (?–1740?)

*Her ne dem sâki elinden sâgar-ı işret gelir*

Selim the Third (1761–1808)

b. Devr-i Kebîr (DK)(20.00%)

*Ol gülün gülzâr-ı hüsnü bâd-ı mihnet bulmasın*

Zekâî Dede

*Tâ-be-key sinemde câ etmek cefâ vü kineye*

Dilhayat Kalfa (?–1740?)

c. Hafîf (H)(17.14%)

*Bir haber gelmedi ârâm-ı dil û cânımdan*

Dellalzâde (1797–1869)

*Devr-i lâlindê baş eğmem bâde-i gül-fâma ben*

Hacı Fâik (1831–1891)

d. Muhammes (M)(17.14%)

*Aşk elinden âşıkâ câm ile sahbâ söyletir*

Zekâî Dede

*Yâre varsın peyk-i nâlem âh-u zârım söylesin*

S. Z. Özbekkan (1887–1966)

*The pattern FE3:* The lyrics written in the pattern FE3 constitute 11.37% of the repertoire. This pattern is most often composed with the *hafîf usûl*. The other *usûl* follow with the associated percentages:

a. Hafîf (H)(39.62%)

*Merdüm-i dîdeme bilmem ne füsûn etti felek*

Tanbûrî Ali (1836–1890)

Table 6. *Artız–Usûl* Relationships

Bahir	Pattern	Percentages											
		%	Usûl	%	Usûl	%	Usûl	%	Usûl	%	Usûl	%	Usûl
Remel	FÂ3	45.06	C	32.86	DK	20	H	17.14	M	17.14	Other	12.86	
	FÂ2	0.21	H	100									
	FE3	11.37	H	39.62	C	24.53	M	15.09	DK	11.32			
	FE2	0.43	M	100									
Hafif	FÂ'MEF	1.07	B	50	M	25							
Müctes	MFÂ(FE)İ	3.43	H	18.75	C	12.5	DK	12.5	M	12.5	HV	12.5	Other
Hezec	4MFÂİ	6.65	C	25.81	ND	16.13	LF	12.9	DK	12.9	Other	32.26	
	MEF	17.17	H	31.25	R	31.25	Other	37.5					
	MEF'LN	1.29	LF	66.67	Other	33.33							
	MEF'LÂT	7.51	H	34.29	M	11.43	R	11.43	Other	42.86			
Muzâri'	4MF'LN	0.43	LF	100									
Recez	MSTEF'LN	4.08	LF	100									
Münserih													
Kâmil	MTEF	1.07	B	40	DK	40	Other	20					

*Ne bulur ehl-i safâ bende vefâdan gayrı*  
Vardakosta (1728?-1794)

b. Çenber (C)(24.53%)  
*Gönül ol gonca-femin bülbül-i âşüftesidir*  
İsmâil Dede (1777-1845)  
*Kaldı cân û dilimiz kâkül-i cânânda bizim*  
Nazım (1650?-1727)

c. Muhammes (M)(15.09%)  
*Kimi mestâne seher yâr ile gül-şende yatar*  
Zekâî Dede  
*Penbe-î dâğ-ı cünûn içre nihandır bedenim*  
Hacı Fâik

d. Devr-i Kebîr (DK)(11.32%)  
*Ben ki terk eylemişim cânımı cânânım için*  
Tanbûrî Ali  
*Çıkar eflâke derûnum şererî döne döne*  
Tanrıkörür (1938-2000)

*The pattern MFÂ(FE)I*: The lyrics written in the pattern MFÂ(FE)I constitute only 3.43% of the entire repertoire and are most often composed with the *hafîf usûl*. Examples are given as follows:

a. Hafîf (H)(18.75%)  
*Esîr-i zülfüne kasdın cefâ imiş bildik*  
Mehmed Ef. (?-1700?)  
*Gelirse meclise ol afet-ı cihanı görün*  
Tab'î Mustafa (1705?-1770?)

b. Çenber (C)(12.50%)  
*Cemâlin âteş-i cân ile şem-şebistandır*  
Zaharya  
*Ne dem ki hüsnüne ol mehveşin nazâr ederiz*  
Ebûbekir Ağa (1685?-1759)

c. Devr-i Kebîr (DK)(12.50%)  
*Eğërçi köhne-metâiz revâcımız yoktur*  
Sürelsan (1912-1998)  
*Sabâh-ı ömrümü bir bir getirdi hâtırına*  
H. Sadeddin Arel

d. Muhammes (M)(12.50%)  
*Alınca ol gül-i âli hayâle didelerim*  
Santurî Edhem (1855-1926)

*Gönül ki sinede sensiz garib imiş cânâ*  
Nazım

e. Hâvî (HV)(12.50%)  
*Hevây-ı aşkına elbet düşerdi müşg-i hata*  
Ey. Mehmed (1804–1850)  
*Gelince hatt-ı muanber o meh-cemâlimize*  
Mehmed Ağa (?–1800?)

### *The patterns MEF, 4MFÂÎ and MEF'LN*

Lyrics written in the class of *hezec* with the patterns MEF, 4MFÂÎ, and MEF'LN constitute approximately 25% of the repertoire with the following *usûl*:

#### *For the pattern MEF:*

a. Hafîf (H)(31.25%)  
*Ey gonca-dehen hâr-ı elem cânıma geçti*  
İsmâil Dede  
*Söyletme benî cânım efendim kederim var*  
Zekâî Dede

b. Remel (R)(31.25%)  
*Bir devlet için çerha temennâdan usandık*  
Nâlizâde Ali Dede (1698?–1767)  
*Olduk yine bu şevk ile mesrûr-ı meserret*  
İsmâil Dede

#### *For the pattern 4MFÂÎ:*

a. Çenber (C)(25.81%)  
*Benefşê hatt-ı dildârın serindê kâkül-î anber*  
Zekâî Dede  
*Nigâhâ ruhsat olmuş neyleyim ol âftâbımdan*  
Tab'î Mustafa

b. Nim Devir (ND)(16.13%)  
*Cüdâyım gülşen-î kûyinden ol gül kande ben kande*  
Mehmed Ağa  
*Değil câm-î mey açıldı gül-i bâğ-ı tarâb şimdi*  
Nazım

#### *For the pattern MEF'LN:*

Lenkfahte (LF)(66.67%)  
*Cânâ beni aşkınla ferzâne eden sensing*

İsmâil Dede  
*Dil zülfüne bendoldu ey gonca dehânım gel*  
 Ahmed Konuk (1868–1938)

*The pattern MEF'LÂT:* Lyrics written in the pattern MEF'LÂT constitute 7.51% of the repertoire and are most often composed with *hafif* (34.29% of the time). Two examples are given below:

*Aldanma aşkın ey dil-i zâr ibtidâsına*  
 Ebûbekir Ağa  
*Her gördüğü periye gönül mübtelâ olur*  
 İtrî

*The pattern MSTEF'LN:* The last pattern to be considered in this section is MSTEF'LN, for which the lyrics written in this pattern constitute 4.08% of the whole repertoire. Note that this pattern is used only with the *usûl lenkfahte*. Some examples are given below:

*Bir şeh ki tâc-dârân olmakta hâk-ı râhı*  
 Zekâî Dede  
*Ey bülbül-î rebîû bâis nedir nevâya*  
 Raûf Yektâ (1871–1935)  
*Meh-pâreler elindê kalmış şikeste gönüm*  
 Selçuk (1899–1981)  
*Merhem koyup onarma sinemde kanlı dâğı*  
 Kaynak (1895–1961)  
*Mushaf demek hatâdır ser safha-î hayâle*  
 İsmâil Dede

As the preceding results show, the patterns most often used in the *beste* form are FÂ3, FE3, and MEF, with percentages of 45.06, 11.37, and 17.17, respectively. Also remarkable is the observation that *lenkfahte usûl* strictly employs a single *arûz* pattern, namely that of MSTEF'LN.

### *Examples of Arûz–Usûl Concordance for the Beste Form*

The main purpose of this article is to investigate whether there exists a relationship between major *usûl* and *arûz* patterns. However, I would also like to provide some examples chosen from the ones studied in the previous section to give the reader an idea of how an *arûz* pattern fits an *usûl*. These examples include various *beste* using five *usûl* — *lenkfahte*, *devr-i kebîr*, *remel*, *nim devir*, and *çenber* — whose lyrics are written with the *arûz* patterns MSTEF'LN, FÂ3, MEF, 4MFÂI, and FÂ3, respectively.



Figure 1 shows two musical examples, D and Z, each consisting of a melody line and a corresponding lyric line. Example D (top) is by İsmâil Dede and Example Z (bottom) is by Zekâî Dede. Both are in 4/4 time and use the *usûl lenkfahte*. The lyrics are written in Latin script below the notes.

Example D lyrics: *ÂH MUS HAF DE MEK HA TÂ DIR*

Example Z lyrics: *ÂH BİR ŞEH Kİ TÂÇ İ DÂ RÂN*

Example D lyrics (continued): *SER SÂF HA İ HA YÂ LE ÂH*

Example Z lyrics (continued): *OL MAK DA HÂK İ RÂ HI*

Figure 1. Two *beste* examples composed using *Lenkfahte*

The first example considers two *beste* composed using the *usûl lenkfahte*, whose lyrics were written using the *arûz* pattern MSTEF'LN. This *arûz* pattern was previously shown to be the only pattern used with this *usûl*. Two compositions from the classical repertoire measured with this *usûl* are shown in Figure 1. In Figure 1, D stands for the composition of İsmâil Dede in the *makam Şehnâz-Bûselik* and Z stands for the composition of Zekâî Dede in the *makam Acem*. Only the melody of the first line of the lyrics has been included in this example. One observation that can be made from this example is that both compositions use four *usûl* for a single line of the lyric. More importantly, as can clearly be seen from this example, each syllable of both of the lyrics corresponds to the same beat of the *usûl* in both pieces. To demonstrate this relationship more clearly, I show in Figure 2 how the *arûz* pattern MSTEF'LN is used with the *usûl lenkfahte* in this example. As the figure shows, the notes above the line denote the main beats of the *usûl lenkfahte* and the ones below the line specify where exactly the syllables are located in the composition, with respect to the beats of the *usûl*. The scheme given in Figure 2 indicates that both compositions start with the *terennüm* "Âh" in the first beat. The remaining parts show the one-to-one correspondence of each syllable to a specific beat of the *usûl*. For example, the second beat of the *usûl* in both pieces corresponds to *Mef*, that is, to the first syllable of the *taf'ila* "Mef'ûlü" of the *arûz* pattern *Mef'ûlü fâilâtün mef'ûlü fâilâtün*. In addition, the first *usûl* on a single line of lyrics corresponds to "mef'ûlü fâ," the second to "i lâ tün," the third to "mef'ûlü fâ," and the last one to "i lâ tün." This observation indicates that each *usûl* need not necessarily correspond to a *taf'ila*, but rather each syllable

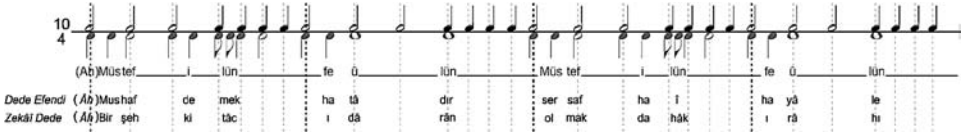


Figure 2. Concordance of pattern MSTEFLN with *Lenkfahte*

of a *taf'ila* corresponds to a specific beat of the *usûl*. Note how the correspondence remains the same for both compositions, even though they belong to two different composers.

The second example, given in Figure 3, demonstrates how the *usûl devr-i kebîr* and the *arûz* pattern FÂ3 are used together in two compositions by Zekâî Dede in the *makam Bayâtî* (denoted by Z) and by Dilhayat Kalfa in the *makam Mâhur* (denoted by DH).

A similar study of Figure 3 shows that each composition employs a single *usûl* for a single line of the lyric. Moreover, the syllables of each line are used with the same beat of the *usûl* in both compositions. Thus, exactly the same *arûz-usûl* concordance holds for two different composers who lived almost a century apart from each other. To fill out this example, Figure 4 demonstrates how the *devr-i kebîr usûl* is used with the *arûz* pattern FÂ3. It is demonstrated in Figure 4 that a single line of lyrics written in the pattern FÂ3 is composed using two *usûl*, where the first *usûl* corresponds to the “fâilâtün fâilâtün” and the second one corresponds to the remaining *taf'ila* of the pattern, namely “fâilâtün fâilün.”

The third example, given in Figure 5, shows two *beste* composed using the *usûl remel* and their corresponding lyrics written using the *arûz* pattern MEF. These compositions belong to İsmâîl Dede, composed in the *makam Bûselik*, and to Nâlizâde Ali Dede (?–1735?), composed in the *makam Şehnâz-Bûselik*, denoted by D and N, respectively. This example also demonstrates how the relationship between *remel* and MEF holds in exactly the same manner for two different compositions by two different composers. Figure 6 demonstrates the relationship between *remel* and MEF for this example. This figure shows that only a single *usûl* is used to compose a single line of the lyrics written in the pattern MEF. The last two examples are of the *usûl nim devir* and *çenber*, composed with lyrics written in the *arûz* patterns 4MFÂI and FÂ3, respectively. I do not provide the scores of the pieces but focus rather on the specific correspondence of each *usûl* with the specific *arûz* pattern. The first example includes two compositions by Nazîm Efendi (1650?–1727) in the *makam Bayâtî* and by Mehmed Ağa in the *makam Sultânî-Irak*. Figure 7 demonstrates the specific relationship.

Figure 3 shows two musical compositions, each consisting of a vocal line (Z) and a drum line (DH). The vocal line is in 3/4 time and the drum line is in 2/4 time. The lyrics are written below the vocal line. The first composition has three lines of music, and the second has three lines of music.

**Composition 1:**

- Line 1: OL GÜ LÜN GÜL
- Line 2: TÂ EE KEY Sİ
- Line 3: ZÂ Rİ HUS NÜ

**Composition 2:**

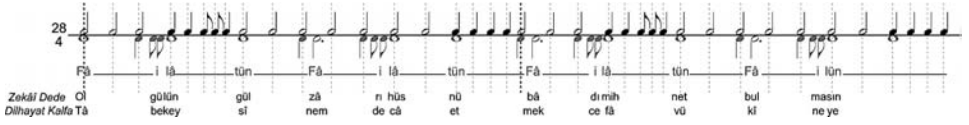
- Line 1: NEM DE CÂ ET
- Line 2: BÂ Dİ MİH NET
- Line 3: MEK CE FÂ VU

**Composition 3:**

- Line 1: BUL MA SİN
- Line 2: Kİ NE YE VAY

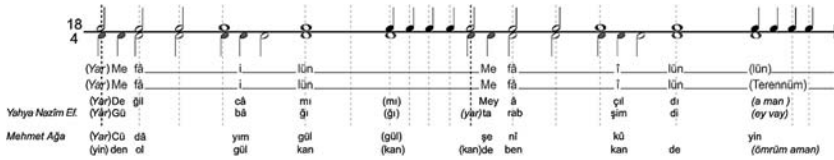
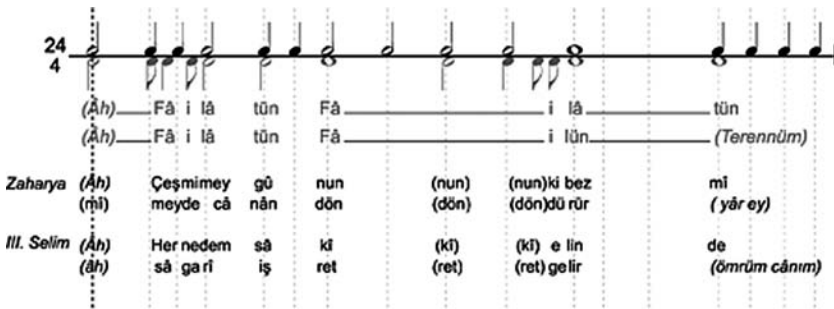
Figure 3. Two *beste* examples composed using *Devr-i Kebîr*

As can be seen from Figure 7, both compositions start with the *terennüm* “Yâr.” Due to the length of the musical melody, some syllables (indicated in parentheses) are also repeated in the composition. Each line of the lyrics, written in the pattern 4MFÂİ, is composed using four *usûl*, and in this example each *usûl* is only used with a single *taf’îla*, namely the *mefâîlün*. The words written in parentheses at the end of each line, such as *aman*, *ey vâ-y*, and *ömrüm aman*, are the *terennüm*. Although different compositions use different words for a *terennüm*, the main observation here is that they are located in exactly the same places, that is, in the four beats at the end of the *usûl*. A similar situation can also be seen in the example given in Figure 8 for *çenber*, composed with the *arûz* pattern FÂ3. Two compositions are given, attributed to Zaharya and III. Selim, composed in the *makam Segâh* and *Pesendide*, respectively. Here, each

Figure 4. Concordance of pattern FÂ3 with *Devr-i Kebîr*Figure 5. Two *beste* examples composed using *Remel*

line of the lyrics is composed using two *usûl*, and each line either starts with the *terennüm* “âh” or with a repetition of a previously used syllable. Note again that each *usûl* ends with a *terennüm* in the last four beats, namely “yâr ey” and “ömrüm cânım.”

These examples are not, of course, the only examples that can be given for the *usûl*–*arûz* relationship. The aim here is to demonstrate specific relationships that have remained the same even though the pieces were composed by

Figure 6. Concordance of pattern MEF with *Remel*Figure 7. Concordance of pattern MEF with *Nim Devir*Figure 8. Concordance of pattern FÂ3 with *Çenber*

different people, who may have lived in different time periods. Furthermore, I would like to emphasize that the relationships given in the examples above should not be considered as the only way to use a specific *usûl* with an *arûz* pattern. The reader will appreciate that the composer is always free to compose any kind of lyric with any pattern, as long as the prosodic rules are respected. Nevertheless, what I want to emphasize here is that there is indeed a tendency to rely on specific *arûz-usûl* relationships in composing classical Turkish music, and I have tried to provide here the ones that are most commonly used.

### Connections with the *Divân* Literature

As has been previously indicated by Feldman (1996), the *beste* composition employs the *gazel* and *murabba* forms of *divân* poetry for its lyrics. In this

Table 7. Results of the comparison of *arûz* patterns used in both *beste* and *divâns*

Bahir	Pattern	Bektaş	İpekten	İsen
Remel	Fâilâtün Fâilâtün Fâilâtün Fâilün	45.06	29.10	40.20
	Fâilâtün Fâilâtün Fâilün	0.21	3.70	1.40
	Feilâtün Feilâtün Feilâtün Feilün	11.37	13.50	8.8
	Feilâtün Feilâtün Feilün	0.43	0.8	N/A*
Hafif	Feilâtün Mefâilün Feilün	0.64	2.90	1.70
Müctes	Mefâilün Feilâtün Mefâilün Feilün	3.43	6.10	4.90
Hezec	Mefâilün Mefâilün Mefâilün Mefâilün	6.65	13.70	16.20
	Mef'ülü Mefâilü Mefâilü Feülün	17.17	7.20	5.60
	Mef'ülü Mefâilün Mef'ülü Mefâilün	1.29	0.6	N/A
Muzârî'	Mef'ülü Fâilâtü Mefâilü Fâilün	7.51	11.90	8.30
Recez	Müfte'ilün Müfte'ilün Müfte'ilün Müfte'ilün	0.21	0.03	N/A
	Müstef'ilün Müstef'ilün Müstef'ilün			
	Müstef'ilün	0.43	2.20	0.60
	Müstef'ilün Müstef'ilün	0.21	1.20	—
Münserih	Müstef'ilün Fe'ülün Müstef'ilün Fe'ülün	4.08	1.2	N/A
Kâmil	Mütefâilün Feülün Mütefâilün Feülün	1.07	0.17	N/A

\* Not available.

study, I also aim at investigating whether there are any connections between the preferred selection of *arûz* patterns used in the *beste* form and the *arûz* patterns used in *divân*,<sup>10</sup> since the latter were the main sources of the lyrics used in the compositions of the *beste*. To accomplish this, I compare the results of our analysis presented in the previous section with İpekten's (1999:344–7) and İsen's (1997:443–52) previous results on the frequencies of *arûz* patterns used in *divân*. The results of this comparison appear in Table 7. The results given in Table 7 clearly indicate that the proportions of *arûz* patterns used both in *divân* and *beste* are strongly related. More specifically, it is clear that FÂ3 is the pattern most often used in both sources, while FE2, MEF, MEF'LÂT, and 224MFÂÎ are also frequently used. If the results presented in Table 7 are presented in terms of the *bahir* of the lyrics, a more obvious relationship can be observed, which is presented in Figure 9.

Figure 9 reveals that the most preferred *bahir* is *remel*, both for the lyrics of the *beste* and the poems written in the *divân*. This *bahir* is followed by the *bahir hezec* and *muzârî*. Based on these results, it may be asserted that the texts composed in *beste* form are indeed taken from the *divân*, thus demonstrating the form's strong connection with *divân* literature. In fact, these numerical results

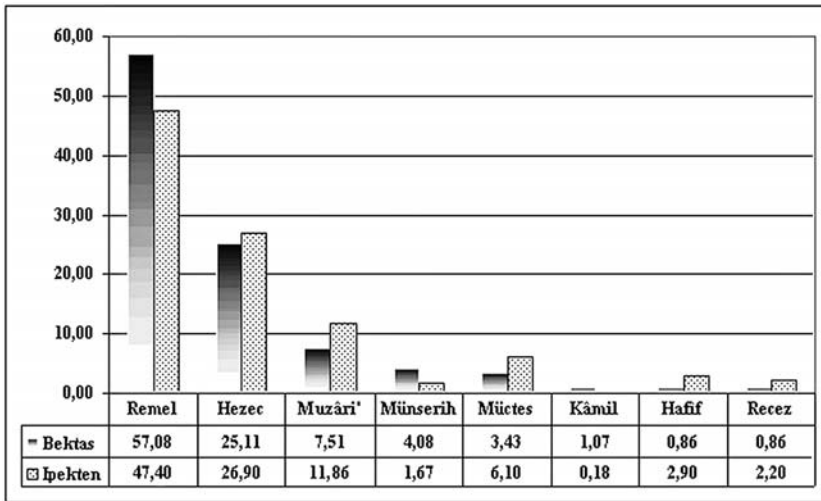


Figure 9. Comparison of use of *bahirs* in classical Turkish music and *Divân* literature

provide strong support to the oft-stated conjecture that classical Turkish music is based on classic Ottoman poetry.

## Conclusions

In this study, I have attempted to investigate the relationships between the *arûz* patterns and *usûl* used in the *beste* form of classical Turkish music. The results indicate that there indeed is a relationship between each *usûl* and *arûz* meter, but that an even stronger concordance exists between *usûl* and *bahir* in the *beste* form. It can also be concluded that there exist specific *arûz* patterns and even *bahir* for each major rhythmic cycle (*usûl*). It has been generally accepted in Turkish musical circles that a composer starts off with a poem whose *arûz* pattern determines the *usûl* and musical form in which it will be composed. However, the results of the present study provide evidence that if a *beste* form is to be composed, the composer may first decide on the *usûl* of the composition and then search for a poem with a suitable corresponding *arûz* pattern. For example, if a composer wants to use the *usûl devr-i kebîr* in his *beste*, then it is appropriate to use either FÂ3 or FE3 *arûz*-patterned poems, which have been the most often used patterns for this specific *usûl*. Going one step further, it can be said from our results that, due to the high percentage of usage, this composer should choose a pattern from the *remel bahir* to compose his *beste*.

However, I believe that this issue requires more detailed study and should be investigated in further research.

The results of this study also confirm the well-known fact that the lyrics of *beste* compositions are taken directly from *divân* poetry. The fact that *arûz* is rarely used in contemporary Turkish poetry<sup>11</sup> may explain why there has been a decline of the usage of musical forms that depend on the *arûz* patterns of *divân* poetry (such as *kâr* and *beste*) in modern times by Turkish composers.

Another interesting issue that may be raised based on the results of this study is that classical Turkish music may have directly influenced Ottoman *divân* poetry. More specifically, poets may have preferred to write their poems in *arûz* patterns and/or *bahîr* that were most frequently chosen as lyrics by classical Turkish music composers. This conjecture may explain why some *bahîr* (such as *remel*) are used more extensively and some *bahîr* (such as *hafîf* and *kâmil*) are very rarely used in *divân* poetry, as is demonstrated in Table 7 and Figure 1. There indeed exists a study relating to this issue by Feldman (1987), who tried to investigate the connections between the Ottoman *gazel* and classical Turkish music.

Compared with the results of Tanrıkorur (1990:5–6), where strong relations between the *arûz* meters and small *usûl* were obtained, my analysis has revealed a weaker relationship between large *usûl* and *arûz* patterns. One reason for this contrast may be that bigger *usûl* are capable of incorporating several *arûz* patterns, since they are longer in time-units and consist of more beats as compared to those of smaller *usûl*. However, my results suggest a more general relationship; hence, it would be reasonable to speak of a *bahîr*–*usûl* relationship for large *usûl* used in the *beste* form, rather than a more specific *arûz*–*usûl* concordance.

In this study, the repertoire investigated includes only musical compositions that have survived to our present time. One extension to this research may be to analyze a larger repertoire of *beste*, which would include those for which only the lyrics exist. These can be found in the many existing lyrics collections (*güfte mecmû'ası*). However, although it may provide more definite proportions for the *arûz*–*usûl* concordance, I do not believe that the results of such an investigation would significantly alter the results of the present study.

*Bilkent University, Ankara*

## Notes

This study is dedicated to the memory of my teacher, Cinuçen Tanrıkorur (1938–2000), the famous Turkish composer, oud player, and researcher of classical Turkish music,



who completed some of the initial studies establishing the concordance between *arûz* and *usûl*.

<sup>1</sup> I would like to thank the two reviewers whose comments helped greatly in the improvement of the presentation of this article, and especially the second referee, who pointed out the influence of music on Ottoman poetry, which is briefly discussed in the last section of the text. I would also like to express my deepest gratitude to the poet Mehmet T. Yazar and to Professor Mustafa İsen for their valuable suggestions during the preparation of this text; to Peter Manuel for his comments on the first draft; to Bârihüdâ Tanrıkorur for her very careful reading and corrections of the final draft and to Başak İlhan for drawing figures 2, 4, 6, 7, and 8 and sharing her knowledge of the subject.

<sup>2</sup> *Mîzânu'l-Awzân* is a text explaining *arûz* and different poetic forms such as *tuyuğ*, *koşuk*, *mahabbetnâme*, *çenge*, and *türki*, which were used in Chagatai Turkish literature. *Risâle-i Arûz* is another text about *arûz*, written after *Mîzânu'l-Awzân* and containing more information about the poetic forms used in Chagatai Turkish Literature.

<sup>3</sup> See the preface written by Murat Bardakçı of Arel's *Prozodi Dersleri* (1992:7-13). He mentions that these studies begin with that of Enis Behic in issue number 86 of *Şehbal*, a musicology journal edited by the Turkish theorist H. Sadeddin Arel.

<sup>4</sup> See Andrews (1976:20-3) for the explanations of these variations and the formation of *taf'ila*.

<sup>5</sup> In short, *kâr* is a compositional form, without a specific structure but rather freely composed, in which the composer solely determines the structure of the composition. It employs any kind of poem and can be composed using any type of *usûl*. However, it must include a *terennüm*, as this is one of the most vital parts of the *kâr* form. *Ağırsemâi* and *yürüksemâi* are other compositional forms that are similar in structure in that both employ *gazel* or *murabba* poetry, but the former is always composed with one of the *usûl* called *aksaksemâi* or *senginsemâi*, whereas the latter without any exceptions is always composed in the *usûl yürüksemâi*. The reader may refer to Feldman (1996:180-6) for a thorough discussion of the *fasıl* format.

<sup>6</sup> *Gazel* is a poetic form composed of 5 to 15 couplets, where the first couplet is rhymed and the second lines of the remaining couplets also have this same rhyme: aa, ba, ca, etc. *Murabbâ* is a similar form, but composed of either four lines where all lines have the same rhyme, or multiple four-lined blocks where the fourth line of each remaining block has the same rhyme with the first four-line block: aaaa, bbba, ccca, etc.

<sup>7</sup> For an excellent introduction to the topic of *terennüm*, the reader is referred to Tanrıkorur (1991, 1998).

<sup>8</sup> Since the usage of any kind of a notation arises rarely in the history of classical Turkish music, many of the old compositions have been lost, with their lyrics being the only part that has survived to the present time.

<sup>9</sup> The reason for giving only the first line of the lyrics of each *beste* is to refer to the composition of the corresponding composer. As indicated previously, these lyrics are taken from Ottoman *dîvân* poetry. Although the meanings of these lyrics are not relevant to our *arûz-usûl* analysis, I present here a few examples to provide the reader with an idea of the meaning of the lyrics. For a full Ottoman Turkish to English translation of

many Ottoman *divân* poems, the reader is referred to the anthology by Andrews et al. (1997). The translations of some of the lyrics follow:

1. “Çeşm-i meygûnun ki bezm-i meyde cânân döndürür” (Zaharya / C). Translation to English: “At the gathering of wine drinking, the wine-colored eyes of the beloved turn to me”
2. “Her ne dem sâkî elinde sâgar-ı işret gelir” (III. Selim / C). Translation to English: “When the cup of wine is offered by the saki . . .”
3. “Bir haber gelmedi ârâm-ı dil û cânımdan” (Dellalzâde / H). Translation to English: “I have not heard from the joy of my heart and soul (my beloved)”
4. “Çıkar eflâke derûnun şererî döne döne” (Tanrıkörur / DK). Translation to English: “Sparks from my heart rise to the heavens turning” (this translation is taken from Andrews et al. 1997).

<sup>10</sup> *Divân* are books written by *divân* poets containing poems written in different *arûz* patterns.

<sup>11</sup> There are, however, some exceptions to this statement in the late twentieth century. For example, twentieth-century composers such as Cinuçen Tanrıkörur, Bekir Sıtkı Sezgin (1936–1996), and Alâeddin Yavaşca (b. 1926), have composed classical forms such as *beste* and *kâr*, and there are some modern poets, such as Mehmet Turan Yazar (b. 1927), Memduh Cumhuri (b. 1947), and Mustafa Tahralı (b. 1943), who mainly use *arûz* in their poetry.

## References

- Andrews, Walter G.  
 1976 *An Introduction to Ottoman Poetry*. Minneapolis: Bibliotheca Islamica.
- Andrews, Walter G., Najaat Black, and Mehmet Kalpaklı  
 1997 *Ottoman Lyric Poetry: An Anthology*. Austin: University of Texas Press.
- Arel, H. Sâdeddin  
 1992 *Prozodi Dersleri* [Prosody Lessons]. Murat Bardakçı, ed. İstanbul: Pan Yayıncılık.
- Banarlı, Nihad S.  
 1998 *Resimli Türk Edebiyatı Tarihi* [Illustrated History of Turkish Literature]. İstanbul: Milli Eğitim Bakanlığı.
- Devellioğlu, Ferit  
 1999 *Osmanlıca-Türkçe Lugat* [Ottoman-Turkish Dictionary]. Ankara: Aydın Kitabevi.
- Feldman, Walter  
 1987 A Musical Model for the Structure of the Ottoman Gazel. *Edebiyat* 1(1): 71–89.  
 1996 *Music of the Ottoman Court: Makam, Composition and the Early Ottoman Instrumental Repertoire*. Berlin: Verlag für Wissenschaft und Bildung.
- İlhan, Başak  
 2003 Klâsik Türk Müsikisinin 5 ilâ 10 Zamanlı Usûllerde Usûl-Aruz Vezni İlişkisi, İ.T.Ü. Sosyal Bilimler Enstitüsü, 2003, Yüksek Lisans Tezi [The Aruz-Usul

Concordance in 5–10 Time-Unit Usuls of Classical Turkish Music, Unpublished Masters Thesis, Department of Turkish Classical Music, İstanbul Technical University].

İpekten, Haluk

1999 *Eski Türk Edebiyatı: Nazım Şekilleri ve Arûz* [Early Turkish Literature: Poetic Forms and Aruz]. Third ed. İstanbul: Dergâh Yayınları.

İsen, Mustafa

1997 *Ötelerden Bir Ses*. Ankara: Akçağ Yayınları.

Kıp, Tarkan

1989 *Türk Sanat Musikisi Sözlü Eserler Repertuarı* [Repertoire of Vocal Works of Turkish Art Music]. Ankara: TRT.

Tanrıkorur, Cinuçen

1990 “Concordance of Prosodic and Musical Meters in Turkish Classical Music.” *Turkish Music Quarterly* 3(1): 1–7.

1991 “Introduction to Terennüm in Turkish Music.” *Turkish Music Quarterly* 4(2): 1–7.

1996 “Türk Müsîkisinde Usûl-Vezin Münâsebeti” [Concordance of Usul and Prosodic Meters in Turkish Music]. *Ekrem Hakkı Ayverdi Hâtıra Kitabı*, İst. Fetih Cemiyeti Yayını, pp. 373–99. [This article was reprinted in Tanrıkorur’s *Mûzik Kimliğimiz Üzerine Düşünceler* (Thoughts on Our Musical Identity), İstanbul: Ötüken, 1998, pp. 78–102, and in *Osmanlı Dönemi Türk Müsîkisi* (Turkish Music of the Ottoman Period), İstanbul: Dergâh Yayınları, 2003, pp. 85–106.]

1998 “Türk Müsîkisinde Terennüm” [Terennüm in Turkish Music]. In *Mûzik Kimliğimiz Üzerine Düşünceler*, pp. 119–138. İstanbul: Ötüken, 1998. [This article was reprinted in Tanrıkorur’s *Osmanlı Dönemi Türk Müsîkisi* (Turkish Music of the Ottoman Period), İstanbul: Dergâh Yayınları, 2003, pp. 171–87.]

1999 Personal communication with the author about the *Lenkfahte usûl*.

TME Database Version 2.0.

2000 Mertan Software. Available at: <http://www.turkmusikisi.com>.

Uğay, Hurşid

1981 *Türk Müsîkisinde Usûller ve Kudüm* [Rhythmic Cycles and the Kettle-Drums in Turkish Music]. İstanbul: Türk Müsîkisi Devlet Konservatuarı.

Wright, Owen

1988 “Aspects of Historical Change in the Turkish Classical Repertoire.” *Musica Asiatica* 5: 1–108.